DOCUMENT RESUME

ED 034 773 TE 001 648

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TITLE The Comprehensive Fine Arts and Crafts Program, Grades 1-12. Proceedings of the Annual Directors of Instruction Conference on the Improvement of Teaching (10th, Las Cruces, New Mexico, January 19-20, 1968).
SPONS AGENCY New Mexico Education Association, Santa Fe.; New Mexico State Dept. of Education, Santa Fe.; New Mexico State Univ., Las Cruces.
PUB DATE 68
NOTE 57p.
AVAILABLE FROM Mr. Rollie Heltman, Director of Fine Arts, State Dept. of Education, Capitol Bldg., Santa Fe, N.M. 87501 (limited supply, free)

EDRS PRICE EDRS Price MF-$0.25 HC-$2.95
DESCRIPTORS Art Education, Bands (Music), Compensatory Education, Creative Activities, Creative Development, Creative Expression, Cultural Enrichment, *Educational Improvement, Elementary Education, *Enrichment Programs, *Fine Arts, *Handicrafts, *Humanities, Literature, Music Education, Secondary Education, Teaching Techniques

ABSTRACT

This collection of speeches is concerned with the fine arts and crafts programs in elementary and secondary schools. An introduction outlines the problem of aesthetics and fine arts education. Speakers (1) propose a humanities program for students of all abilities; (2) consider whether marching bands serve an aesthetic purpose in the high schools; (3) explore five student needs which a humanities program should satisfy; (4) discuss the improvement in compensatory education of the New Mexico fine and allied arts programs; (5) urge the promotion of a complete crafts program to stimulate each child's creative imagination; (6) report on the activities of the New Mexico Fine Arts Commission and its value to the schools; (7) survey the future of the fine arts in New Mexico schools; and (8) review the major trends which highlighted the Conference. (JM)

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Proceedings Of The

Tenth Annual

DIRECTORS OF INSTRUCTION CONFERENCE ON THE IMPROVEMENT OF TEACHING

ED034773

Las Cruces, New Mexico

January 19-20, 1968

Theme

The Comprehensive Fine Arts and Crafts Program, Grades 1-12

George T. Prigmore

Editor

TE 001 648

Sponsored By

State Department of Education

Directors of Instruction Association

New Mexico State University College of Education

New Mexico Education Association

Phi Delta Kappa

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INTRODUCTION

> The prospect for growth in the stature of the human being as a human is seldom envisioned except in the most pessimistic terms by current critics of culture. If present trends in American culture continue, they contend, the humanistic, humanitarian, freedom-desiring, individualistic, and aesthetic capacities of the person will suffer further atrophy in the seventies. The person, they hold, is what society is all about; atrophy in humanistic personhood is the greatest tragedy which can be visited upon a people.
>
> --Lawrence D. Haskew

New Mexico education witnessed a milestone in its history with the convening of the Tenth Annual Directors of Instruction Conference on the Improvement of Teaching. This body of the state's curriculum architects may well observe another decade of sessions before realizing the full impact of the conference held in Las Cruces on January 29-20, 1968. Never before in the history of New Mexico public education has a group of top-level educational leaders and administrators from the entire state met to grapple with the problem of providing aesthetic experiences and instruction for all students. Never has such a group so openly evaluated the role of the fine arts or understanding in shaping a student to become a complete, balanced individual. Seldom are heard such frank admissions of deficiencies in our schools. It was particularly refreshing to find no one taking refuge in tradition to justify the status quo.

Many of the concerns expressed during the meetings might be projected into the future where they become magnified by the passage of time, thus alerting today's educators to the need for action aimed at avoiding the tragedy noted above by Dr. Haskew in a article entitled "What Lies Ahead," p. 19, appearing in Cooperative Planning for Education in 1980, a publication of the Eight-State Project. There is reason to believe, however, this grim scene will never be realized, particularly when professional educators exert effort to steer the course of the future toward other ends. This conference is considered a first step in that direction.

Fred T. Wilhelms, Associate Secretary of the National Association of Secondary School Principals, writing in the December 1967 NEA Journal, pp. 12 ff., is optimistic for the future:

> . . . If there is widespread discombobulation among our youth, viewed as prospective citizens, there is even deeper turmoil within many of them in terms of their private thoughts and feelings. They have grown up in an anxious, turbulent time, when values old in the history of mankind have suddenly come into question . . . The surge of questioning and questing is too powerful to be ignored if the schools mean to be relevant . . .Sensitive curriculum makers simply must respond to this great surge, which represents a tremendous opprotunity. Our main resource lies in the Humanities. And I predict that in the next decade the fashioning of a meaningful Humanities program will be one of the great preoccupations in the secondary schools.

Educators of New Mexico can be justly proud of their contributions to humanistic education and should be commended for being in the fore-ranks of the nation in developing and offering Humanities classes for our students. Rest not on our laurels, however; much remains to be accomplished. Many of our schools have yet to make this move. Some of those who have, need to revise and expand their offerings. Materials are in short supply and there are implications for teacher training and re-training. Our colleges and universities are playing catch-up. While the present poses problems and challenges, the future bodes hope if we accept the summons of Clifford F. S. Bebell: "There should be greater emphasis upon the so-called humanistic curriculum." (The Educational Program, Designing Education for the Future, an Eight-State Project, p. 26.)

--GTP

NEW MEXICO STATE UNIVERSITY

STATE DEPARTMENT OF EDUCATION

NEW MEXICO EDUCATION ASSOCIATION

THE DIRECTORS OF INSTRUCTION ASSOCIATION, PHI DELTA KAPPA

Jointly Present

THE TENTH ANNUAL DIRECTORS OF INSTRUCTION CONFERENCE ON

THE IMPROVEMENT OF TEACHING

THEME

"The Comprehensive Fine Arts and Crafts Program,
Grades One Through Twelve"

The Mission Inn
Las Cruces, New Mexico

January 19 to 20, 1968

Darrell S. Willey and Philip Hosford, General Chairmen

FRIDAY, January 19, 1968 - Mission Inn

Ralph Drake
Director of Elementary Education
State Department of Education
Santa Fe, Presiding

1:15 P.M. Greetings from the host, Roger B. Corbett, President
New Mexico State University

1:25 P.M. "The Anatomy of the Problem"
D. C. Roush, Dean
College of Education
New Mexico State University

1:45 P.M. "Philosophy and Contents of a Fine Arts and Humanities Program for Our Schools"

George T. Prigmore
Director of Secondary Language Arts
State Department of Education
Santa Fe, New Mexico

Film: "The Humanities; What Are They, What Do They Do?"

Interrogators: William H. Johnson
Associate Professor
New Mexico State University

Orlando Ortiz
Director of Instruction
Taos City Schools, Taos

Mrs. Gwen Sides, Supervisor of Instruction
Ysleta Public Schools
El Paso, Texas

2:50 - 3:05 P.M. Coffee Break - Coffee and Donuts courtesy of New Mexico Bookman's Association

Reconvene

3:05 P.M. "Does The Marching Band Meet An Aesthetic Need In A Modern High School Setting?"

Personnel: Gregg Randall
Band Department
Las Cruces High School

Ray Tross, Professor of Music
New Mexico State University

F. E. Atkinson
Director of Instruction
Las Cruces Public Schools

Jim Miller
Director of Instruction
Gadsden Schools, Anthony, New Mexico

David Walker
Director of Instruction
Cobre Schools, Bayard, New Mexico

FRIDAY EVENING: B A N Q U E T Mission Inn, Las Cruces, New Mexico

Philip Hosford, Head
Elementary and Secondary Education
New Mexico State University, Presiding

7:00 P.M. Meal

7:30 P.M. "An Administrator Looks at The Fine Arts and Humanities."
Eugene J. Fox, Dean - General College
Professor of Romance Languages
Eastern New Mexico University, Portales
(Will constitute NMSU Chapter, Phi Delta Kappa Meeting)

8:45 P.M. Dismiss

SATURDAY, January 20, 1968 - Mission Inn

Walter Smith, Director of Instruction
Los Alamos Public Schools, Presiding

9:00 A.M. "The Elementary and Secondary Education Act and Program Improvement in The Fine and Allied Arts Program in New Mexico."
Mrs. Mildred Fitzpatrick
Chairman, Title I, ESEA
State Department of Education, Santa Fe

9:30 A.M. "Contents of the Complete Crafts Program, Grades 1-12"
Mrs. Mayoma Keeley, Assistant Professor of Art
New Mexico State University

Interrogators: A. C. Woodburn
Director of Instruction
Alamogordo Public Schools, Alamogordo

Ernest Stapleton
Assistant Superintendent of Instruction
Albuquerque Schools, Albuquerque

Paul Taylor
Supervisor of Elementary Instruction
Las Cruces Public Schools, Las Cruces

10:25 A.M. "A Report of Activities of the New Mexico Fine Arts Commission and What it Means to the Schools."

Mrs. Norma Larsen
New Mexico Arts Commission

10:45 - 11:00 A.M. Coffee Break - Coffee and Donuts courtesy of New Mexico Bookman's Association

Reconvene

11:00 A.M. "The Future of The Fine Arts in New Mexico's Schools"

Rollie Heltman, Director of Fine Arts
State Department of Education, Santa Fe

Interrogators: Fred Nelson, Supervisor
Albuquerque Public Schools, Albuquerque

Don Kenny, Assistant Superintendent
Roswell Schools, Roswell

Dwight Nichols, Director of Instruction
Grants Public Schools, Grants

11:35 A.M. "The Conference in Review"

Pat Lynch, Director
Educational Service Center
Albuquerque, New Mexico

Mr. Peter Hurd, Distinguished Southwest Artist, has been invited to attend and participate.

THE ANATOMY OF THE PROBLEM

By Don C. Roush
Dean, Dollege of Education
New Mexico State University

Anatomy generally refers to the science of structure or the examining of parts or elements of a thing. Thus, an anatomy of the problem of fine arts in education should deal with the examination of the structure or philosophical base for the role of fine arts in education.

Traditionally, American education has addressed itself to the achievement of the objectives of self-realization, human relationships, economic efficiency and civic responsibility. These aims have retained their desirability and loom before us today more as mandates than as objectives.

There appears to be an ever increasing realization that these mandates or objectives cannot be achieved through logical, cold, calculating, unfeeling endeavors. Most of the current literature on learning includes significant words, such as, beliefs, interaction, self actualization, discovery, uncovery, climate, perception and personal meaning. The need and opportunity for the contributions of providing aesthetic experiences through the fine arts has never been greater. Mankind, society as a whole, are ready to learn about and appreciate the fine arts.

But, unless care is exercised, history may repeat itself -- the tendency to speak well of the fine arts while ignoring them and the possibility that one will learn little about humanity or aesthetic experience.

The great opportunity for the fine arts to make the potential contribution is sometimes lost in implementation and this is the core of the anatomy of the problem. Whether the role of fine arts is to involve every learner in the excitement of aesthetic, emotional experiences, or whether each learner is assigned to a cold, calculating teacher whose major concern is introducing the "first course in a professional sequence" is the critical decision.

The philosophy of the school is fundamental. I cite examples of two philosophical statements on general education to note the significance of the difference:

(1) Students need to develop as intelligent consumers of goods and culture, active and informed citizens, and sensitive members of social groups, or

(2) General education ought to be related to the objectives of the total program, students should become acquainted with the major area of knowledge, and should become aware of the basic ideas and concepts in these areas.

When a learner is introduced to a fine art where the philosophy of statement number one is being implemented, it is justifiable to require the experience of all learners. If statement number two is the supporting philosophy, the "all learner requirement" is not justified. In fact, we have volumes of experience in education which show that learners reject fine arts courses implemented under the number two philosophy.

At the time a learner has discovered a major interest and aptitude in a fine art, he should be encouraged to pursue it. This is the time to implement philosophy number two. However, a learner in grades one through twelve should not be permitted to pursue one fine art at the exclusion of the others.

Aesthetic experiences are necessary in life. In our affluent society with time for leisure ever increasing, the fine arts must become a more important part of the comprehensive school program. But, let us begin with a careful re-examination of our philosophy and an ever-so-careful plan of implementation.

PHILOSOPHY AND CONTENT IN A COMPREHENSIVE HUMANITIES PROGRAM

By George T. Prigmore
Director of Secondary Language Arts
New Mexico State Department of Education

Too often the average person is prone to think of aesthetic appreciation as some peculiar pursuit engaged in by people of wealth, leisure and sophistication, who have nothing better to do with their time. Equally often aesthetics are condemned for lack of utility and dismissed with the statement: "What can you do with it?" A rare exception is the practitioner of the arts who can sustain his livelihood through the performance of his skill, and generally suspect is the person who expends a large sum of money toward the purchase of a good painting, piece of sculpture or tenth row seat at a symphony concert. The same amount of money spent to purchase a set of golf clubs, a 50-yard line seat at a football game, or a new color television set goes un-noticed and certainly un-condemned.

Obviously the golf clubs can be used, but what use has the sculpture? The seat can be used from which to watch the football game, but how can one use a painting? The television set can be watched, until the life of the picture tube is used up, but what use is the concert? The answer to these questions belies a dichotomy in our thinking, an anachronism that must be dispelled. The answer is to be found not in use, but in values. And values provide the balance in our lives with utility. Values make possible good judgment and logically ordered lives. Values provide variety in life and understanding of what it means to be a human being. The intense concentration on the development of utilitarian skills at the expense of aesthetic experiences produces people who are not unlike mechanical robots which perform the same useful duties over and over in a methodical manner, void of any creativity, perceptivity or emotional involvement. Perhaps this over-emphasis on developing the so-called "useful" is what prompted the great Spanish cellist Pablo Casals, on the eve of his 91st birthday last December 30th, to lament: "We have forgotten too often that we are human beings . . . in these times of tremendous technological advances man appears to have forgotten humanity."

Our schools must share responsibility for this imbalance. Particularly in the past three decades we have become preoccupied with the teaching of mechanical skills in various content areas and we have ignored or slighted their applications to life situations and manifestations. A few illustrations will point up this problem. (1) We want our students to learn to read, but we give them reading practice in literature which we "assume" they can relate to their own lives and

experiences. (2) We expect a modicum of the school population to be able to provide twenty-minutes worth of palatable entertainment between the halves of the football games, and seem to ignore instruction in music appreciation for the remainder of the student body. (3) Hopefully, enough students will enroll in arts and crafts classes to make it financially practicable to employ a teacher. Better is it, if that person can also take a few classes in commercial arithmetic to fill out his teaching day. (4) The social studies teacher is pleased if his students have acquired a portfolio of important dates, names and places, and can accurately recite from memory the preamble of the Constitution. (5) Since each student is required to enroll in English each and every year, the minimum expectation is that he learn a certain amount of patience and perseverance.

The anticipation from all this is that the high school graduate will be able to synthesize all of the bits and pieces from various subjects into a logical understanding of human values and their development, thereby becoming able to compete in a society frought with complexities of cause and effect and personal choice. Perhaps the manifest frustrations of our young -- and not so young -- result from an over concentration on the utilitarian and insufficient attention to the aesthetic experiences, which are themselves only distillations of man's yearnings to escape the daily utility of living. Ironically, the artistic output of any cultural period cannot escape that utility, but becomes the pure essence of it.

Every culture known to inhabit the world has developed some form of artistic expression. Early man developed stone and bone tools for utility, yet each artifact is characterized by form or ornamentation representative of the maker's search for beauty. The walls of the cave dwellers were decorated with primitive paintings. Later tribes amused themselves around the evening fires with story-telling -- an elementary form of literature -- and with rudimentary music performed on crude drums and pipes. There is no need for the designs on the clay pottery and a woolen blanket is no warmer because of its intricately-woven and colorful pattern. One of the most universal forms of aesthetic expression is the decoration of the human body: clothing, jewelry, cosmetics and other devices, all with the sole purpose of beautifying the person. Before the advent of recorded word, man began to compose apostrophies to human and natural beauty and these literary expressions took the forms of myths, legends, tales, songs, verses, etc. Ancient cultures were quite simple, however, and it was possible for the "Sabertooth" man to integrate the demand for utility and his longing for beauty into a simultaneous endeavor. Today, our fragmented curriculum poses problems which make this fusion almost impossible.

The problem is not insurmountable, though. One solution may be found in a re-alignment or re-organization of the present curriculum offerings such as is implicit in a Humanities program. This is not offered as a panacea, nor does it guarantee that every graduate of an extensive Humanities program will possess idealistic humanistic values. There is evidence, however, that a good Humanities program offers the student a better chance of developing into a well-balanced individual.

It is not my province here to recommend a specific design for a Humanities program. This will be left for another time. However, we should consider some general aspects. Humanities is an attitude, an attitude which provides for the students a wide range of experiences in an integrated manner, leading the learner in the formation of personal judgments, tastes and values. Essentially, the focus of the Humanities centers on those six universal issues which have confronted mankind since the dawn of time and which are oblivious to mental capabilities, race, religion, occupation, geography, or any other artificial boundary. Three of those issues have to do with search: the search for Truth, the quest for Beauty, and the yearning for Freedom; the other three issues are concerned with man and his association and identification with Nature, with Society, and with some Supreme Being. The exact organization of these themes into a course of study is flexible to fit the local demands of staff, equipment, materials, objectives, and other considerations.

The attitude of the Humanities offering is one of interrelated fields or inter-dependence between different content fields. There are no other mandatory requirements. I have consulted with many schools regarding the design of Humanities programs and I have yet to find it impossible to set up a program of this nature because of facilities and equipment. Certainly dear to the heart of any fiscal agent is the fact that a Humanities program need not require any large outlay of money. It is not necessary to have collapsable walls between classrooms, large lecture halls, modular scheduling, or locally available museums, concert halls, and ballet troups. It <u>is</u> necessary for the various members of the teaching staff to want to work together. A typical Humanities "team" might consist of an English teacher, a social studies teacher, an art teacher and a music teacher. Collectively, the four teachers would decide on the nature of a given unit of instruction, the objectives and attitudes to be expected of the students at the conclusion of the unit, the materials to be employed, etc. Individually, each teacher would be primarily responsible for the content in his respective area. Each would draw parallels between his area and the others. All would <u>lead</u> -- not dictate -- the students in their search for answers.

Presently, it is not an exaggeration to find the history teacher

covering the American Civil War in the spring semester, while the English teacher may have taken up the literature of that period the previous October. Worse is the study of the English Renaissance in the tenth grade and the literature of the same period two years later. In both cases the students are exposed to no art or music from these periods. History is a record of the culture of any country during any time period. The manifest distillation of the culture is to be found in its literature, music and art, architecture, drama and dance. Can we expect our young people to develop thorough understandings of our heritage, when they are exposed to only one-third of it? Can we expect them to develop value systems when we exclude from them two-thirds of the total heritage? The answer is painfully obvious.

We have fragmented the curriculum and kept it narrow and restricted in scope. Particularly does this indictment apply to the secondary schools, grade years when the students need more involvement with what it means to be totally human. Instead of more, they get less. At this time when students should learn to use freedom, there is more regimentation. When learning and experiences should assume unity, we pervade their schooling with greater diversity. They should be developing internal controls, values, judgments and discipline; yet, they are faced with imponderable external forces and dicta. Just when these young people plead to be individuals, we run them through vast computers and test batteries and label the extrusion at the end of the process much as the USDA purple-stamps a beef carcass: Choice, Good, Commercial. Once the label has been determined, the track is established and the resulting herd becomes "my slow group", "the H section", "our red students", "C.P.'s", etc. These are not individuals; there is no personal identity for them. The herd moves from cell to cell at the command of an electronically automated bell, ringing with authority in C-sharp minor. The most perplexing thing about the ubiquitous bell is not its harsh tonal quality, but the realization that it implies -- in fact, demands -- cessation of learning in one content area and commencing of learning in another. I remember with some dismay overhearing a student of mine remark with relief -- upon hearing the bell -- "Thank goodness I'm through with English for the rest of the day." We had been discussing Voltaire that week and coming to grips with the problems of Candide in his search for a better life. We understood Pangloss and we added the adjective <u>panglossian</u> to our vocabularies. But, when the students left my classroom, Candide and Pangloss stayed behind with the other relics of the English department and that concept -- so vitally important in the development of the human race and especially in America-- remained unrelated to the real world of mankind. We could have traced the same idea in the art of Gauguin, the photography of Steichen, the Ninth Symphony of Beethoven, the cathedral at Mont St. Michele, the writing of the Declaration of Independence, the invention of the wheel, the applications of electricity, and the practice of medicine. That year we didn't. The following year we offered our first Humanities

course: That course was predicated on the assumption that if you place students in the midst of facts, they memorize and hopefully regurgitate accurately on test day; however, if you immerse students in ideas, they learn and learn and keep on learning.

Our youth of today are bright and priviledged as never before in our history. But the world facing them is filled with pitfalls and complexities and frustrations which trouble them deeply. They cry out for help and guidance and leadership which will prepare them for living fruitful lives of self-fulfillment and realization of dreams. A person would have to be grossly unperceptive to deny the powerful internal currents surging in our young people. The symptoms range from subtle questions and concealed longings to more blatant restlessness, alienation, drugs, sex, campus rebellion, crime and other expressions of valueless lives. The challenge is laid. It is up to us to accept it by expanding our curricular horizons, unlocking our lockstep of yesteryear, altering our attitudes about the learning process in terms of proven results, and forsaking our jealous possessiveness for one content area. There is nothing more difficult to take in hand, more perilous to conduct, or more uncertain in its success than in the introduction of a new order of things. The old order is established and certain: its conduct is mechanical and boring; its result is one of increasing decadence.

What is the challenge? We must "pollute" the air of the English classroom with good music and "desecrate" the walls of the history room with great art. And if we really try, we will no longer be able to walk into a vacant room and be able to announce its subject affiliation. It will have lost the aroma of facts and data and lectures "about" some isolated subject. It will have become an idea center, where students grapple "with" concepts in broad contexts, where the aspects of "problem-solving" are more realistic in terms of the choices facing adolescents, and where the "proper study of mankind is man". Idea immersion develops sensitivity, and heightened sensitivity leads the individual to greater perceptivity, deeper insights and intensified feelings. When we find ourselves in conflict, these heightened sensitivities help us find our way out of the maze. Life is not unlike that mythological Labyrinth built by Daedalus. It was filled with twisting, diverging and criss-crossing paths. The resulting confusion always led to doom at the hands of the Minotaur. It is the dedication of education to provide our people with the skills and thought processes which would allow them to avoid the confusions and dooms of living. This is what the humanities is all about: the human-ness of man, his problems, his ideas, his conflicts, his experiences, and his solutions. These are what we must give our students an opportunity to "soak" in. There are two notions implicit in this word "soak". There is the concept of time. One semester or one year of immersion in a highly concentrated Humanities brine will not produce a well "pickled" human being. He should be aged

in the Humanities pickle barrel throughout his schooling. Secondly, small cucumbers make just as good pickles as big ones -- although different kinds and through different processes. The small ability student can profit from a Humanities program equitably with the big ability student. The process -- that is, instruction materials and techniques -- is different and the end result is different. The point here is that a Humanities program should not be reserved for the intellectually elite.

As I began with a consideration of aesthetics versus utilitarianism, I should like to close with a return to a brief reminder of the balance in life offered through experience in the arts of music, literature, painting, sculpture, architecture, dance and drama. It is contained in a statement of Clement Greenberg in an article entitled "The Case for Abstract Art". "I think a poor life is lived by anyone who doesn't regularly take time out to stand and gaze, or sit and listen, or touch, or smell, or brood, without any further end in mind. Simply for the satisfaction gotten from that which is gazed at, listened to, touched, smelled, or brooded upon."

DOES THE MARCHING BAND MEET AN AESTHETIC NEED IN A MODERN HIGH SCHOOL SETTING

Part I

By Gregg Randall
Director, Las Cruces High School Band

Our marching band performances today are generally in three categories:

1. Street parades of a patriotic or civic nature, or in conjunction with high school or university "Homecoming" celebrations. Participation by the band may be the sole objective, or bands may be judged and awarded ratings and trophies.

2. The activity which takes up the greatest amount of time for bothstudents and directors is the preparation and performance of marching band shows for football games. These are either "picture shows" where music and formations are used or "precision shows" involving intricate drills, or a combination of the two types.

3. A third activity is the marching band contest or festival. By way of definition, a contest selects only three bands as winners of first, second, or third place. In a festival all bands are rated in first, second, third, fourth, or fifth division and there may be no bands or more than one band in each division. The performance time is usually limited from six to ten minutes and the "shows" (marching and music) are of the type we are accustomed to seeing at the half-time of football games. Currently, precision marching comprises the format of most of these performances.

Having classified the types of marching band activities prevalent today, I would like to define my interpretation of "aesthetic need." I wish to use the word "aesthetic" as an adjective as defined in Webster's New International Dictionary as: (1) "of or pertaining to the beautiful as distinguished from the merely pleasing, the moral, and the useful, as a purely aesthetic reaction"; or (2) "appreciation of, or responsive to, the beautiful in art, or nature, manifesting taste; as an aesthetic race or age."

I want to avoid the singular noun aesthetics with its ramifications in the areas of philosophy and psychology other than to quote the definition

in the Harvard Dictionary of Music. "Aesthetics is generally defined as the philosophy or study of the beautiful. Musical aesthetics, therefore, should be the study of the beautiful in music, the ultimate goal of such a study being the establishment of criteria which would allow us to say whether or why one particular composition is beautiful while another is not."

I do believe marching bands provide pleasing experiences to the viewer and at times to the performer. They are useful in that they entertain the crowds at parades and games. They afford the student very little in the study of beautiful music, in the appreciation of music as an art, or in the development of discrimination and good taste. In so far as any comparitive knowledge being acquired of beauty in musical form, structure, composition, theory, history, or performance, it won't be acquired in a street parade or between the goal lines of a football field.

Now as to some particulars as to why the marching band does not meet an aesthetic need. Music in marching band performances is of short duration. Thirty-two bars of a march of "popular song" are sufficient for a formation or part of a precision drill and will last about thirty seconds, or one minute if repeated. Three minutes for a march would be standard fare for a street parade. The common practice in a half-time show is to use a number of short strains or trios from marches in addition to short popular songs. The very brevity of the music negates the fulfillment of a musical need in addition to the light nature of the musical content of the pieces used.

Arrangements are simplified to avoid technically difficult passages, extremes of range and tempo, and thin scoring in order to provide a maximum of volume for the outdoor setting. Such arranging further destroys the opportunity for the student to develop an understanding or appreciation of the form, structure, development, and technical demands of even the most brief major works.

Music for marching purposes is generally limited to the strong rhythms of two-four and alla breve time. Again extended rhythmical development, diversity of meter, subtle nuance and rhythmic freedom are unsuited to marching. Even those marches that have achieved a position of some musical value are often altered by shortening, simplified arranging, or through ignoring dynamic shading and contrast, so as to deny the student the appreciation and understanding of their traditional interpretation.

A facet of marching performance that is gaining considerable popularity at the present time is a "concert rendition" as a part of a

half-time show. The best of these often draws on standard concert works, operas, or symphonies but they offer little for the aesthetic needs of the students. They do provide a welcome respite from physical exertion but are so altered and shortened from the original as to provide little of genuine musical value or understanding for the band members.

The art of performance of music of inherent value that can provide for the aesthetic needs of our students requires a maximum of concentration, of listening to one's part in relation to the other parts being played. Constant care is demanded in tuning, blending, matching, and shading, to re-create the composer's intent. Let me assure you that the physical act of playing an instrument while marching in a parade and in the complicated drills of today's precision shows does not provide the most ideal environment for musical performance and development.

Another practice in the preparation of marching performances is the requirement of memorization of the music. Such memorization does free the student from "music reading" and enable him to give more attention to the body coordination, posture, carriage, reflexive physical reaction and physical dexterity required in precision marching. However, the time spent in memorization of this music of questionable value could be used to great advantage in practice on valid technical studies or solo and ensemble material of recognized artistic merit which would provide for the growing aesthetic needs of our high school boys and girls.

Another "evil" is the devotion of one or more additional periods daily to the perfection of precision drills. We are still one of the few schools of comparable size that presents half-time shows at all home games plus trips to the near-by schools such as El Paso and Alamogordo that limits our marching to one period plus the use of a Monday night session when needed. We find it difficult to "compete" with visiting bands that spend excessive time on marching. The temptation, quite strong at times, is to abandon a program of "balanced" musical performance and join this trend to over-emphasis.

I begrudge the time we have to spend for three months of the year in marching. We use thirty minute sectional rehearsals before and after school to study quality literature that we believe does meet the "aesthetic needs" of our students. This enables us to play a concert of worthwhile music in early December in addition to two formal concerts during the second semester.

I do concur with a statement of the late, great musician, Dr. Frank Simon, who summed up the activities and requirements of the marching band

as being "the cancer of the band business."

The form of half-time activity may undergo changes. We may have more use of "picture shows" in combination with precision drill and concert renditions. Greater use may be made of girls drill teams, but as long as we have football games, I believe we will have marching bands. I think it is our responsibility to perform this task with enthusiasm and in a competent manner, yet try to keep the time spent in the activity to a reasonable minimum and in balance with our other musical and academic program. I think you, as directors of instruction, might use your influence to limit the amount of "extra-class" time spent on marching band practice.

Before concluding I would like to make the following statements concerning the things the marching band does for the students, the band, the school, and the community.

Marching bands build morale and "esprit-de-corps" in the band and in the school. They provide the students an opportunity to "belong to" and "identify with" a group. They can provide a sense of accomplishment, self discipline, cooperation, leadership, and loyalty.

They can be valuable public relations vehicles for the band and the school. They can interest youngsters in taking up the study of music. They can and do help win school and community support for music, instruments, and equipment.

They do provide a wholesome physical activity which could best be left to the physical education department.

In closing let me say that it is our marching responsibilities that promote the belief that old band directors never die, -- they just march away, or at the college level, get a young assistant to take care of this part of their work.

Part II

By Ray Tross
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New Mexico State University

The term "aesthetic" is a vague word in our language and it is often utilized when we cannot express ourselves in factual terms. It is an excellent word for masking ideas and bringing about controversy. Frankly, to begin serious thinking and writing on this afternoon's topic, I looked up the word "aesthetic" in Webster's Dictionary. "Aesthetics" pertains to our reaction or pleasure of the beautiful as distinguished from the merely pleasing, the moral, and especially the useful."

In order to "zero" in on this topic, I must bring before you a brief background of conditions and situations which have definitely helped bring about some of the unfavorable comments and reactions toward the marching band. Unlike most other subjects and areas, the marching band entered the public school system not as an academic, but rather as an extra-curricular activity to service the school and community. Only recently have we recognized the band activity by allowing credit. It is a well established truism that many bands, on the secondary level as well as college and university level, have existed primarily for entertainment and show, rather than development of the individual's educational musical growth.

The dual role of the band as a cultural and service or utilitarian group has been the result of two factors -- (1) wind instruments are loud and portable (2) they can be played while members march or stand on their feet. No other organization, either in public schools or in higher education has had to fulfill this type of dual capacity. The orchestra and choir developed along predetermined courses. The versatility of the band, on the football field, in the streets, in parades, at dedications, and in concert halls, has created many of its most serious problems and critics, hence its functions have been many, at times singular in their development. Repeating once again, this dual capacity which the band is required to perform and to which it has been harnessed for many decades, is one of the major obstacles in trying to justify it as a cultural-aesthetic organization. Maintaining a balance between the cultural and educational phases of the high school band program and the entertainment and recreational phase has been a most difficult task for some directors. At times the band director's task of keeping a balance between these phases has been compounded by the school administrators not limiting the number of requests for public appearances which

come from the school or community.

Obviously, there are many factors which influence the direction of the high school band program. Each educational institution presents a different local condition; one school may have a strong inclination toward athletics, and thus the band's direction will be more toward the utilitarian side - entertaining; another school may be inclined to foster the cultural phase and minimize the entertainment and recreational side.

Historically, the wind band was entirely functional. The school "marching" band is still utilitarian in scope; its primary purpose is to be functional. The distinction between a purely musical reason for being, and an almost purely useful one is an important factor to our topic -- "Does the Marching Band Meet an Aesthetic Need in a Modern High School Setting?" The band never existed purely for the purpose of making music originally; it invariably was formed for the aim to make music for some specific need or occasion.

There is little educational value in performing poorly either in halftime shows or parades, or any other outdoor school or community functions. The marching band which plays carelessly in a parade, or football show, will not miraculously lay aside all of its bad habits and give a musical and cultural rendition of concert literature indoors!

1. Limit the number of band appearances to prepare carefully. The school administrator and the band director are the best judges for this problem. I am well aware, just as all the school administrators present here, of the contributions that a band can and does make at a football game, pep rally, or basketball game, or any other school function.

2. Educational growth and musical growth, as well as entertainment function is approached in a sane manner. Let us not succumb to the well worn theory -- "the public wants it that way".

3. There are three hypothetical marching band "political camps", left, right, and center.

   Directors on the left are those who devote all of their teaching, planning and directions to marching band only! As a result we have over exploitation of students, poor musical performance and an abundance of trite literature on the field. In short they cater to the sensational and spotlight obessionism.

   In the center we have the school band directors who

are sincerely devoted to emphatically holding the reins of balance in all of their undertakings. These men develop equally excellent marching bands and concert bands.

4. There are also music educators in the band field who have washed their hands of the marching band and have nothing but contempt for it. These directors are depriving themselves, their students, and their school of the broader musical concepts of the school band program. They are also depriving themselves and their band programs from achieving good needed public relations support.

The high school band director, whose exclusive goal is the last football show in the fall -- the choral director who prepares only for periodic appearances at the local service clubs (Rotary, Kiwanis, Chamber of Commerce, etc.) or places all of his emphasis on one annual production of an operetta of doubtful merit, and the orchestra director who devotes all of his time and energy on popular, broadway-like songs, light popular music -- each of these directors is guilty of contributing to the prostitution of their students.

I believe that a change in the right direction has been taking place; however, many of our audiences have not been fully aware of this fact. High school and college marching bands have been developing and presenting what we call "Precision-type" halftime shows. These take an enormous amount of hours of preparation on the part of director. They also take a greater number of student hours of drill time to present. They do not possess great audience appeal or instant entertainment such as the "Theme-formation shows". However, they do present the marching band in a dignified manner and restore it to rightful and respective position.

Lately, as you have perhaps noticed at home games and on your television sets, high school and college bands have shown a great resurgence in presenting dignified "patriotic-theme" shows.

Also, at the conclusion of many halftime shows, a marching band will assemble into a block formation, face its audience, and present an abbreviated form but nevertheless serious piece of band music.

<u>Nothing</u> can take the marching band's position in the open air state for which it was created due to its mobility and volume of sound; however, if the marching band's <u>sole aim</u> is to provide blaring music for the winning of football games, and its aim is to provide sleazy saxophone sounds and cavorting tuba players for the crowning of a beauty queen at school -- then I feel the marching band will have a difficult task justifying itself as an aesthetic need in a modern high school setting.

AN ADMINISTRATOR LOOKS AT THE FINE ARTS AND HUMANITIES

By Eugene J. Fox
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The American schools have accepted all kinds of responsibilities, the teaching of factual knowledge, the responsibility of providing recreational activities, vocational training, even hot lunches. But our schools have hesitated to accept one responsibility, perhaps the most important of all, the teaching of the differences between such things as right and wrong, morality and immorality, duty and shirking, loyalty and treason, honesty and dishonesty.

For a long time the schools have left the teaching of moral and ethical values to the home and church. But in these times of broken homes and decreasing reliance on the church hundreds of thousands of young people are unable to find satisfactory answers to the questions, "Who am I?" and "What am I here for?" The schools have avoided a duty that is expressed in the goals of every curriculum, that of serving the needs of society. Such neglect implies an unfounded belief that the students will absorb, by some mysterious osmosis, the standards of decent, responsible behavior.

Many of us in teaching and administration have hidden behind the excuse that democratic schools should not teach religion nor the Bible. But, after all, honesty, loyalty, duty, kindness, courtesy, respect, are not religious matters, they are matters of social behavior and, as social institutions the schools must be concerned.

At every level of the educational curriculum, elementary, secondary, and college, we are concerned. Even the conservative Association for Supervision and Curriculum Development showed its awareness of changing needs when its choice for a theme in 1967 was "Humanizing the Curriculum -- the Person is the Process."[1]

Although most educational administrators are aware of needed changes they are also aware that they are dealing with human beings and are, therefore, cautious about changes.

Teachers on the other hand, feel that their own academic area is the most important and should receive the most support. But a curriculum maker must plan for the greatest benefit of the most students. To arrive at logical judgments he asks himself, and others, many questions. Among these questions he asks the following three:

1. What are the student needs?

2. Are the courses meeting the needs?

3. What changes, if any, should be made?

Since my topic is on the Fine Arts and Humanities, I will direct each of the three questions to those areas and, if possible, I will try to find the answers.

First, however, I would like to clarify what I mean by Humanities. There is a great deal of confusion and misapprehension about the word. Sometimes Humanities is taken as the study of being a humanitarian, sometimes it is taken as a study on the Humane Society. Recently I received a letter from an official in the department of education in a neighboring state stating that, so far as he knew, no school in his state offered a single course in Humanities.

A legal definition of Humanities is given in Public Law 89-209, the National Foundation of the Arts and Humanities Act of 1965, which defines the Humanities as including, but not limited to, "the study of: language, both modern and classic; linguistics; literature; history; jurisprudence; philosophy; archeology; the history, criticism, theory, and practice of the arts; and those aspects of the social sciences which have humanistic content and employ humanistic methods."[2]

The word "humanistic" is more important than the naming of the courses in Humanities. A course may be taught by the "scientific method," as well as by the "humanistic method." The scientific method works with objective materials that are capable of precise measurements, but the humanistic method must work with the human individual and his search for purpose, for beauty, for identity. Science tells us what man can do, but never what he should do.

When I use the word "Humanities" it will include the Fine Arts. Now, let's ask the first question. What are the student needs that the Humanities should serve?

There seem to be five student needs that the Humanities should be serving.

The first one is the need to understand another human being, even an enemy. All of us need to appreciate and tolerate the thinking of another. In a world of exploding population and some 3,000 languages, unless we find the means of understanding and tolerating each other, suspicion and war may destroy us. The other two areas of a liberal education, the Sciences and Social Sciences, do not help us with this

need. The sciences are concerned with measurable facts and the social sciences are concerned with social groups: the Humanities, then, must meet the need to appreciate, tolerate and even love one another.

The second need that the Humanities must serve is the need to preserve and hand down the heritage of mankind. Future generations may find even more comfort, pleasure, and knowledge in the works of Shakespeare, Beethoven, and Van Gogh than we have found.

It's not difficult to imagine a young lady of the 21st century, sitting on the moon, looking at the earth and saying "Romeo, Romeo! Wherefore art thou, Romeo?"

Our great, great grandchildren may see a painting by Da Vinci or Millet and be stirred to kindness or hope or inspiration.

Music, also, should be preserved so that it may go along with our first colonists on Mars. I must admit, however, that some of our modern music seems hardly worth preserving. And if I should be the one to choose the musical instruments to be preserved for posterity, my grandchildren would never have to hear an amplified guitar. However, the Humanities need to preserve the past, for the humanist must look at the past, in order to see and guide the future.

The third need is the need that our students have to develop an ability to criticize, evaluate, and choose. Each one must evaluate and choose his own friends, his purposes, and his way of life. As I said earlier, we have neglected this need terribly. Osmosis cannot replace a good teacher. And, although we strongly believe and defend the rights of man, we must show our children how to choose correct behavior. If society says that stealing is wrong, then we must insist that the young know it is wrong. If our society says that a young man must register for Selective Service, we will allow that young man to study, even criticize the law, if he pleases, but we must teach him that breaking a law is wrong and not a matter of choice. Certainly we do not wish to dictate another person's way of life, but we would be at fault if we did not tell that person which way of life is socially acceptable and which way is not. Some 10,000 young men defied our laws last year and escaped across the border into Canada, in order to dodge the draft.[3] Many of "society's children" are growing up without strong moral beliefs, without the security of a religious faith, and without understanding why they should obey social laws. Juvenile crimes in the United States have increased 62% since 1960.[4] Many young people think of their lives as meaningless existences that may soon be brightened by a cobalt bomb. After listening to the drop-outs and the potential drop-outs with their feeling that "no one cares."[5] we can hardly blame them for having rather hopeless, nihilistic attitudes toward the future in a society

that has dehumanized them before they finish school.

A fourth need that the humanities should be serving is what John Dewey and others have called the "impulse life."[6] This is the need that the students have to wonder, to imagine, to seek knowledge. Without intellectual curiosity, man becomes no more than a machine in an industrialized society. Even our brightest students are showing a decrease in curiosity. Psychological studies of college students majoring in the sciences and engineering show the majority of them to be conformists, "polite, conscientious, duty-bound, and conventional."[7] Those tested show an avoidance of originality in preference to accepted procedure. Given a problem they work hard at it, but they feel their work is dull and only "assembly lines of science." They are inclined to abandon efforts of "intimate human involvement and, on the other hand, turn their attention to the more approachable and comprehensible world of impersonal things." These are our brightest young minds, and they are content to become more like their machines and less like humans. This impersonal, incurious attitude has spread and it seems to be the fashion to avoid becoming "involved" with other people's problems. The scientifically detached method of observing only real and measurable substances have made things that can not be taken out and measured seem to be of little importance. Therefore, justice, honor, and truth appear to be unworthy of serious curiosity.

Even the humanists have been affected. Historians find themselves interested in collecting documents, maps, data, facts, and things that can be measured, if only by the ton. More time has been spent on researching the plots to assassinate Abraham Lincoln than has been spent on the study of his thoughts and writings.

The Phi Delta Kappan magazine recently carried an article by Edgar Bruce Wesley entitled, "Let's Abolish History Courses."[8] Mr. Wesley points out flaws in the teaching method of what he calls "facts, facts, facts."

Other humanities reflect the technological influence. Foreign language teachers are using language laboratories, films, and tapes; English and Music teachers are using overhead projectors and record players. The machines are certainly valuable tools for the teacher, and with new programming materials, the machines will become even more valuable. But we must take care that we do not train our students to be only passive spectators of T.V., movies, and life itself. If the medium is the message, and the medium is a machine, then logically, the message cannot be human. The medium may inspire curiousity and imagination in our students -- to a point. When that point is reached

however, the student needs the message from living, human beings.

The fifth need that the Humanities must serve is a very intangible, but powerful one, the need to create and enjoy beauty. Aesthetics are not as impractical as many pragmatists would have us believe. We see the expression of this need in the color and design of homes, buildings, clothing. Most of us have admired, and even spent money on beautiful things. We enjoy the design of a Ford Thunderbird, the sound of Al Hirt's trumpet, the colors in a Peter Hurd painting, and the human emotions in a Hemingway novel. Even as children most of us felt the need to create our own beauty and we smeared water colors, or wrote poetry, or squeaked away on a violin. As we grow older we still get pleasure out of playing Chopsticks, growing roses, and modeling clay figures. The need to create and enjoy beauty does not disappear with age.

It's hardly necessary to ask, are the Humanities courses meeting the student needs? The answer, I'm afraid is, "No." The Humanities are not serving the needs of the students. Only a moment's thought reminds us of the profoundly disturbed generation coming up through our schools. Each day we see the hippies, the flower children, the rebels, and the drop-outs. Educational administrators and counselors, who work with the problem students, are aware of their dissatisfaction and restlessness and their intense need for purpose and identity. No, the Humanities are definitely not serving the needs.

And now the third question, "What changes, if any, should be made?" Obviously, if the Humanities are not meeting the needs, changes should be made. But what are they?

Forty percent of all college students in the entire world are in American colleges.[9] These students come from high schools where they have spent, if Dr. Conant's research is correct, from a third to almost one-half their time in subjects claimed by the Humanities.[10]

Should the students be given more time for Humanities in their high school course of study? Perhaps, but perhaps not. Increased time is not nearly as important as changes in content and teaching methods. English and foreign languages taught as simple basic skills in communication are not true Humanities. Neither is political and military history. In fact, the student may be getting no Humanities at all, except in literature and, if he takes the courses, in Music and Art.

Of course teaching methods are changing and have been changing since The Saber-Tooth Curriculum came out and poked fun at those who were teaching a "collection of traditional activities" that were worshipped as education.[11] Some courses however, have been slow to discard some of their useless, traditional activities. These courses

should be evaluated as to the needs and whether the needs are met. Vague, general goals should be weighed against the needs and be made more specific. Dreamers have to wake up sometime and I suppose that is why we have administrators, so that they can act as alarm clocks.

Humanists, psychologists, educators, and even politicians are working to develop better programs in the Humanities. This support and interest has been slow in coming.

A few years ago, educators and learned societies became alarmed at the swing toward science and engineering that had been brought on by the National Defense Education Act of 1958. Professors and students, drawn by grants and job opportunities, abandoned other areas to work for urgently needed scientific and technological knowledge. The results have been almost unbelievable. Millions of dollars and millions of brains have advanced the sciences; the electronic industry, the computer industry, all the technological and industrial areas; and we have become, what John Kenneth Galbraith calls "the Industrial State."[12]

In 1964 the Commission of the Humanities, supported by twenty-four learned societies recommended the founding and the funding of a national Humanities Foundation.[13] The Humanities Act of 1965 was passed to provide aid and encouragement for the Humanities and arts. Councils were established, Humanists were put to work, summer institutes were formed -- even administrators were invited; and money became available for study and research. Clark Kerr stated that the Humanities, "the ugly duckling or Cinderella of the academic world is ready to bloom."[14] I question his use of "bloom" in use with "duckling" and "Cinderella," but I certainly do not question his meaning.

Now let's examine ten curricular changes that are being made, or soon will be made in the Humanities.

1. Less emphasis on grammar rules in the teaching of English and foreign languages, with more emphasis on oral and written expressions of ideas and feelings.

2. Less emphasis on plots in literary works and more emphasis on the moral and human values.

3. Revision of the teaching of History, with more attention to the humanistic content and less on military and political chronology.

4. Less imitation of European art and music, with more original and independent creativity.[15] Our artists would not need to go to Paris or Milan to study, nor

should they feel inferior to the artists of the past or present.

5. Less emphasis on the passive appreciation of music and art, in favor of more individual activity and training in critical ability.

6. New courses in interdisciplinary Humanities. Many high schools are already offering such courses with favorable results.[16]

7. The use of machines, team teaching, and new scheduling techniques to free more teacher time for small discussion groups.

8. More school time for the students to explore, read, talk, exchange ideas, and even, I hope, to day dream.

9. Coordination of course planning by elementary teacher, high school teacher, college teacher, and administrators. The student is a single individual and his education should be a continual and sequential process, not pieces of a jig saw puzzle that he must try to fit together after his graduation.

10. Deliberate and planned teaching of philosophy and ethics. If the purpose of education is to affect the way people actually live, the teaching of ethical values is probably the most important area of teaching. Science has given man the power to destroy himself, a humanities course that does not aim at self control betrays man.

These are the ten changes that administrators will soon be considering when they look at the Fine Arts and Humanities. There are other changes developing, some less involved with courses of study and more concerned with the individual's development. For example, counselors are working with new ideas and techniques developed by the humanistic psychologists.[17] The changes that are in process promise much. But, from past experiences with new programs, I must point out that anger and disappointment are inevitable. We have come to expect tangible results almost immediately from the sciences. I am far from certain that the Humanities will be able to hand out pat answers to student questions such as, "Who am I?" "What is truth?" "Why am I alive?" But if the Humanities and the Arts can help a student find his "Why," for living, he will be able to endure almost any "How."

And if the Humanists can teach our young people the secrets of such men as Socrates, Jesus Christ, Nathan Hale, and Albert Schweitzer, they may be teaching secrets more valuable than the polio vaccine, the transistor, or rocket fuel. Perhaps the cliche that "the Humanities are necessary, maybe, but not very useful" will be changed to necessary and useful.

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THE ELEMENTARY AND SECONDARY EDUCATION ACT AND PROGRAM IMPROVEMENT IN THE FINE AND ALLIED ARTS PROGRAMS IN NEW MEXICO

By Mildred Fitzpatrick
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I. INTRODUCTION

I wish to share with you some concepts which are somewhat different from those too frequently held concerning compensatory education. I dare say that most people -- even many principals and curriculum directors -- think of compensatory education in terms of remedial reading, overcoming language barriers, and other "catch-up" activities. We sho work in compensatory education view it as a comprehensive program which modifies the educational curriculum at all levels. This modified curriculum alters the total student environment to enable the educationally deprived to achieve a maximum of their intellectual and educational potential.

Compensatory education recognizes that disadvantaged children have the same kinds of intelligence and ability as do other children; therefore, given a program designed to meet their needs, disadvantaged children can achieve the same level as other children. It also encompasses a multifaceted approach focusing on multiple problems of educationally deprived children. An integral aspect of the program is aimed at eliminating alienation from and an absence of relations to the regular school program. We are now in the midst of basic changes which are affecting the entire fabric of our society. Gardner states: "It is likely that one of these major changes will be a shift in the conception of education from a status giving and selective system to system that develops each individual to his highest potential." Increasing stress must be placed on aspects of interest, attitudes and personality which will promote the further growth of the individual, enable him to find satisfaction in the things he does and help him to find meaning and fulfillment in his life. It should enable each person to live with himself and with others under conditions very different from those which now prevail. The President's Commission on National Goals made this declaration: "In the eyes of posterity the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music and sciences." Individuals have something to say through music and art although it may not be unusual or important to others.

I am well aware that these may sound like trite cliches taken from a teacher training textbook, but they have been too frequently overlooked in compensatory education. Indeed, they have often not been realized in the educational processes at all!

This presentation will be confined to the implementation of Title I, Elementary and Secondary Education Act of 1965, as it pertains to the instructional areas of art, music, and cultural enrichment. Title I, ESEA is focused on the educational attainment of economically, linguistically, culturally, and socially disadvantaged children. The data presented have been based on approved projects for fiscal years 1966, 1967, and 1968; statistical analysis of expenditures for fiscal years 1966 and 1967; local educational agency evaluation reports for fiscal years 1966 and 1967; and on-site observations during the three years. Since the intent of Title I, ESEA is to benefit a particular category of children, 20 per cent of the combined enrollments in public and non-public schools in New Mexico, including institutions both state and private for delinquent, handicapped, and neglected children ages 5 - 17, it is felt that pertinent information should be cited, which will substantiate compliance with the philosophy of the Elementary and Secondary Education Act.

II. CHARACTERISTICS

Any instructional or service area included in an approved project must be justified on the basis of meeting children's needs as they relate to individual characteristics which handicap educational attainment or interfere with learning. These characteristics are identified, classified, and made a part of the rationale for developing a Title I project. The characteristics most prevalent as they relate to our topic are:

1. Negative self-image
2. Negative attitude toward school and education
3. Low occupational and education aspiration level
4. Expectations of school failure
5. High absentee rate
6. High dropout rate
7. Disciplinary problems
8. Short attention span

III. OBJECTIVES

General and expanded objectives are defined to meet the needs of the educationally deprived children. The general objectives most frequently listed are:

1. To improve the children's self-image
2. To change (in a positive direction) their attitudes toward school and education
3. To raise their occupational and/or educational aspirational levels
4. To increase their expectations of success in school
5. To improve the children's average daily attendance
6. To improve the holding power of schools (to decrease the dropout rate)
7. To reduce the rate and severity of disciplinary problems
8. To improve and increase the children's attention span

The specific objectives most frequently listed are:

A. MUSIC:

1. To improve appreciation of good music
2. To promote students interests, appreciation and enthusiasm for music
3. To provide an enrichment program in music
4. To provide opportunity for participation in music
5. To provide an opportunity to develop creativity in music
6. To acquire knowledgeable skills in music

B. ART

1. To improve appreciation of good art
2. To promote student interest, appreciation and enthusiasm for art
3. To provide an enrichment program in art
4. To provide an opportunity for participation in art
5. To provide an opportunity to develop creativity in art
6. To acquire knowledgeable skills in art

C. CULTURAL ENRICHMENT

1. To provide opportunities which will broaden horizons through field trip experiences
2. To provide experiences for the development of the child's better understanding and appreciation of the cultural aspects of life
3. To provide experiences which will help to develop the child's aesthetic value and history of their native cultures.

These objectives are then translated into a brief description of pupil behavior in music, art and cultural enrichment. Programs in these areas should bring about a positive behavioral change thereby meeting the needs of these students.

IV. PROGRAMS

A summary of the instructional and service areas as approved and implemented in the various local educational agencies in these three areas is listed below as well as the approved budgets.

In 1965-66 -- thirteen districts had programs in the Art area, adding eleven staff members involving 7,169 children at an approximate cost of $24,890.

Eighteen districts had programs in Cultural Enrichment, adding eight staff members involving 15,404 children and costing approximately $70,294 (buses, transportation costs, driver's salaries, etc.)

In the music area in 1965-66, twenty-nine districts hired twenty-four staff members (3 vocal instructors, 1 supervisor, 1 aide, and 19 consultants), 14,141 children participated, construction amounted to $239,338, and $134,160 spent for musical equipment. The approximate cost was $385,519.

In 1966-67 - in the Art area, fifteen districts added twelve staff members, showed 5,501 children participating at an approximate cost of $89,409.

In Cultural Enrichment, twenty-seven districts added eight staff, showed 20,208 children participating and spent approximately $171,134 for buses, salaries, bus driver's salaries, transportation costs, etc.

Music area in 1966-67 shows thirty-one districts adding thirty staff members (4 instrumental, 5 vocal instructors, 19 teachers and consultants, 1 aide, and 1 clerk) 9,248 children participating at an approximate cost of $272,583. This included $55,950 spent for musical equipment and $16,758 for construction.

In 1967-68 -- original allocations (the rest to be allocated soon) show fifteen districts with programs in the Art area, adding twelve to the staff, 4,201 children participating and costing approximately $154,045.

Twenty-nine districts have programs in Cultural Enrichment, adding ten staff members, involving 17,198 children at an approximate cost of $172,381.

In the music area in 1967-68, thirty-four districts are adding thirty-two staff members (8 instrumental instructors, 8 vocal, 3 aides and 13 teachers), show 10,366 children participating and are spending approximately $254,214. This includes $22,232 for musical equipment and $19,000 in construction.

V. SUMMARY OF EXPENDITURES

The average expenditure per pupil in three areas for these areas in 1965-66 on a national level was $23.42; in New Mexico $11.79. The average expenditure in New Mexico for FY 1966-67 was $13.52.

	1965-66	1966-67	1967-68
Staff	43	50	54
Musical Equipment	$ 134,160	$ 55,950	$ 22,232

For the three years, Title I has spent approximately $268,344 in the art area; $413,809 in cultural enrichment program and $907,524 in music, making a total for the three areas for three years $1,589,677. This includes a three year total of $212,342 for musical equipment and $275,096 for construction and remodeling of musical and art facilities.

VI. EVALUATION

The programs were evaluated by the local educational agencies to assess the effectiveness of the project in music, art and cultural enrichment. Evaluative procedures used in assessing progress are listed as follows:

A. MUSIC

1. Size of program in basic musical instruction
2. Quantitative measurement of students in the program who survive and go into the junior and senior high school performing band and choral groups
3. The program was evaluated through teacher ratings, reactions, and interviews of the students participating in the music program
4. Observation of improved performance and appreciation of music
5. Evaluation from Fine Arts Director from the New Mexico Department of Education
6. Tests on tone, rhythm, melodies and chords were administered by the music teacher.

B. ART

1. Observation of children's satisfaction in participation in this activity
2. Observations of children's performance in these areas
3. Displays and exhibits of students' art work
4. Evaluation was conducted through teacher ratings, reactions and interviews with the students participating in the program.

C. CULTURAL ENRICHMENT

1. Written reports about field trip experiences
2. The teacher devised teacher-made oral and written tests to evaluate the educational development of the students
3. Standardized and teacher-made tests and surveys were conducted to indicate the achievement or goals set up for readiness, behavioral, and social characteristics.

Evaluation of these areas throughout the state indicate the following results by grade levels:

A. MUSIC

1. Compiled reports indicate substantial progress achieved at all grade levels
2. In grades 4-9, substantial progress achieved was rated highest.

B. ART

1. In grades 1-6, some progress achieved was rated highest
2. In grades 7-12, substantial progress achieved was rated highest.

C. CULTURAL ENRICHMENT

1. In grades 1-6, some progress achieved was rated highest
2. In grades 7-12, substantial progress achieved and some progress achieved received the same rating; however, little or no progress achieved was reflected.

VII. OBSERVATIONS

The most important outcome is that which happens to children. As the old saying goes, "The proof of the pudding is the eating." The proof of meeting the objectives is what is happening to children.

"Let Robert play the organ!" was the statement that greeted me as I was visiting the Corona Public Schools. The Lowrey organ program is being implemented. The organ is equipped with ear-phones and a programmed key board. Robert is a child who has exceptional talent and composes his own renditions. Not only was Robert pleased with his accomplishment, but also the peer group.

"This was the first band concert ever conducted in Reserve, and the entire community felt a sense of pride," was included in a letter from Superintendent Ellis of the Reserve Public Schools.

At the dedication of a new music and art complex in Penasco, this announcement was made, "This is a Title I band, a Title I teacher and even Title I music." These boys and girls not only played old familiar tunes for the first time but also some of the native Spanish tunes.

The instrumental music program in Hobbs has an integrated group. The teacher states that a little girl whose mother came from Germany is the most talented student in violin that he has ever taught. This child is being given some special attention and substantial achievements have resulted.

In the cultural enrichment program, as it is conducted in the Cuba Public Schools, Superintendent Gonzales states that the students who attended their first statewide music festivals came back discussing the "3-B's": Beethoven, Bach and the Beatles.

Closed-circuit TV has been installed in the Dulce Public Schools in cooperation with adult education. Cultural Enrichment programs are beamed into the homes in the immediate community, the BIA dormitories and the school.

In the Los Lunas Training School, a public address system was installed in all of the dormitories so the boys and girls could enjoy music. It is also used for programs where children broadcast their own programs. It is stated in a report from the Los Lunas Hospital & Training School that, "It makes the patients more receptive to therapy treatment."

Most of our examples have been in the field of music but I would

like to report on observing a Navajo boy in the Farmington Public Schools. His paintings are most interpretative of life on the reservation. He does not wish to paint with the regular class since he is so far advanced. A little place beneath a stairway has been lighted and this is his classroom.

"Sharing With Others What You Can Do" will be the theme for the Creative Arts Festival to be conducted each Sunday in April in the different communities in the Espanola Public Schools. Artists and craftsmen of the community will join with the students in displaying their accomplishments.

These are only a few of the many incidents which can be related.

CONTENT OF THE COMPLETE CRAFTS PROGRAM, GRADES 1-12

By Mayoma Keeley
Assistant Professor of Art
New Mexico State University

Every child, every man, every culture gives form to its feeling and ideas through creative arts and crafts. Creativity is the essence of that which is human; it is the embodiment of the human experience and goal.

From the moment in our history when man became distinguishable as man, creativity was the mark that distinguished him, and ever since, man has continued to be a creative creature.

Creative imagination is an essential quality throughout life. Without it an individual may become a dull, lackluster personality. The accumulation of imagination is a life-long task and is the basic ingredient from which leaders are made.

At one time "creativity" within the school was primarily associated with arts and crafts programs. Today, however, the term is applied like "sparkling paint" to any and every area. We agree; we are preparing the individual to face problems which are not presently known. The change is from what has been, and what is -- to what might be and what is yet to be discovered!

Up to the ages of ten to twelve, children create chiefly from imagination. The development and retention of this creative aptitude is therefore one of the chief concerns of education.

The development of the imagination also brings with it an increased sensitivity, it widens the aesthetic senses and the powers of observation, memory, and the scope of thinking. Nothing must interfere with the originality of the child's work. Therefore, the chief purpose of a good arts and crafts program is to find ways to encourage creativity and develop the power of self-expression in every child. After I learned I was to share in this program, I took a survey with my 100 or 125 teachers. If they didn't observe themselves, they got opinions from other teachers on the arts and crafts program.

Lack of time - was almost 90%
Lack of supplies - around 80%
Lack of motivation on the classroom teacher's part - about 80%

Lack of time has been with us since the beginning of time and no doubt is here to stay. We just have to make time. Lack of supplies is sad. We know materials enrich any program. But on the other hand it should not be an excuse for a poor art program. In this part of the country we have an abundance of "native materials" that can be brought into the classroom.

I wish every teacher would remember where we are: We are in New Mexico where we have cultures as old as many cultures in Europe, where Indians lived and left evidence of a rich culture 2000 years ago, where Spaniards brought into this state a new culture, which, with the Mexican influence, developed into almost a "folk art" -- primitive but simply and beautifully executed, where silver was not available they used tin, where marble was not plentiful they used wood to carve and chizel their retablos. They merged with the Indian, leaving weaving, pottery and many crafts. On the other hand, missile minded people -- the most modern-thinking people of all times live right here at White Sands. We might say we live in a spot where the modern sits in the very lap of the prehistoric -- not many places can claim that!

Eighty percent lack motivation in the classroom -- this struck home! It is up to us in the universities to do a better job training our teachers. I see I must do better. We can not expect creativity out of a vacuum! Children must be motivated! It takes so little to get the ball rolling. Then after they are motivated, we can't stop there by giving them supplies and go off to grade spelling or arithmetic papers. No, we must stay with them. We must then guide them, evaluate the work, and exhibit it.

One of the art teachers, who has taken considerable work with me, came in shortly after the holidays. "You'll like this. I tried to motivate the class, letting them choose a Christmas project. They wanted to do the Holy Family. I told them for 2000 years we had seen the same type of people in the Holy Family. No one really knew what they looked like. You may make your Holy Family any way you choose. You may even put them in a modern setting if you like. Then as I was walking up and down I stopped at Tommy's desk. 'Do you like my Holy Family Mrs. Black?' I surely do. You really took me seriously about the modern setting. He had put them in an airplane. I'm sure if the Holy Family were here in New Mexico today they would ride in an airplane. 'Is there something wrong Mrs. Black?' No! We've discussed the Holy Family. I see the Christ Child, the lovely Mother and Joseph . . .(hesitated). . ."

"Oh, the other fellow! Well, that's Pontius, the pilot."

She knew she had motivated him to think for himself.

The teachers must never forget the major contribution of a creative activity program to general education is that it develops the imagination and coordinates the eye and the hand.

The crafts program or 3-dimensional art invites and challenges the child to create designs which include space. These 3-dimensional objects are understood by children -- by touching, feeling, manipulating and modeling. To paint one's experience on a flat surface is one thing but it is far different to create 3-dimensionally. It is common to see one child experiencing difficulty getting his thoughts down on a flat surface -- yet the same child is at ease when working with a 3-dimensional material.

In crafts the teacher is able to teach procedures and every child can learn procedures. However, it is while the procedures are being carried out that the child engages in constant choices, judgments, or decisions. This selection or choice in which he is constantly engaged is aesthetic judgment. Aesthetic judgment cannot be developed without these activities. Procedures are the various activities that can be explained within the general framework of the project being introduced.

Technique, on the other hand, is the highly individualized use of the materials involved. It is the child's personal "language" or "handwriting" with the materials. I feel it is impossible to teach technique for it simply must grow out of the child's need to express himself. The teacher who believes that technique is something that can be taught may well be only imposing his own technique upon the child. The impositions will ultimately become handicaps. One can teach procedures and may help the child only to develop his own technique and aesthetic judgment can be developed only when the child has freedom to make choices and decisions in his work.

The constant development of new materials in every industry suggests an ever widening area of crafts. But, surely clay, wood, pottery, weaving and stitchery, paper mache and mnay other of the "old standards" will maintain their importance in our program from first grade through secondary grades. It is necessary not to become so bound by traditional materials that one excludes the many exciting possibilities of experimentation with the new materials. It is, however, easy to become lost in the jungle of gimmicks and gadgets and to conduct a craft program without depth or meaning. This usually becomes what is commonly called the "product-centered program". With the very young child the process exceeds the product in importance. The young child may day after day pound out balls or coils of clay finally modeling them together in a simple figure. Only through this <u>daily</u> repetition does the child gain sureness of achievement that is necessary for growth of confidence.

One must paint to learn to paint
One must read to learn to read,
pound to learn to pound . . . .

Both the process and the product are of importance in creative activities but in the early years, the product is important as a record of the child's growth.

Ideally, the tool of material (such as clay) should become the extension of the child's thinking not the focus for it. We feel that by repeatedly using the tools and materials of a few processes -- from first grade through twelfth -- the student can gain the skill necessary for him to carry out his ideas directly without always having to learn to use the tools and manipulate the material.

Of course, as the child grows older the product gains in importance, by senior high the product becomes most important because the adult cannot be satisfied with only the process.

A REPORT OF ACTIVITIES OF THE NEW MEXICO FINE ARTS COMMISSION

AND WHAT IT MEANS TO THE SCHOOLS

By Norma Larsen
New Mexico Arts Commission

The New Mexico Arts Commission was established on March 19, 1965, by the 27th Legislature. Five of the original fifteen members appointed by Governor Jack M. Campbell are still serving. State, federal and private funds were authorized for the Commission's use. Out of 57 requests the first year, 14 projects were selected, of which 7 were for schools and universities. During the second year 30 projects were undertaken, nine of which were for public schools and universities.

One of the first grants was to the Kaleidoscope Players of Raton, taking The Other Side of the Looking Glass on tour of New Mexico High Schools. A syllabus was prepared for all English teachers in each school, and where used, the presentation was highly successful. Stressing the value of literature as a living art form, the dramatic presentation added a new dimension to the students' experiences.

Another project was a grant to the University of New Mexico Drama Department, which toured a repertoire of scenes from The Importance of Being Earnest and Julius Caesar to ten high schools throughout the state.

The tours gave abundant proof of the many values that such a program could offer a student audience. The reception was enthusiastic at all schools. Some schools, of course, afforded better audience than others, probably in direct relation to the amount of study the students gave the particular script.

Federal and privately matched funds were given the Albuquerque Little Theater to expose young people to good quality theater. The audience was Junior and Senior high school students from Albuquerque.

The Taos School of Music conducts a six-week, summer, chamber music session for advanced students of violin, viola, cello, and piano. Student recitals are given three times during the six-week session and a faculty concert is given every Saturday evening. These concerts are a growing attraction. There is no admission charge for any program. Due to the high quality of the school, the Commission awarded a grant for two scholarships. Student artists awarded the scholarships received training under most favorable conditions, permitting their development more rapidly than would have been possible otherwise.

Last fall a tour was conducted by the Youth Concerts of New Mexico. (This is not to be confused with the Youth Concerts conducted by the Roswell Symphony Orchestra. The tour was financed by matched federal and state funds, and covered the following locations: Cimarron, Clayton, Springer, Maxwell, Tatum, Carlsbad, Eunice, Artesia, Jal and Chavez County School System. The Artesia students were, in large part, of non-English speaking backgrounds. The New Mexico Brass Trio made the tour and the program consisted of performance and demonstration of the instruments, their special effects, the history of each instrument, style of compositions, such as rounds, and four movements of a Trio Composition. The schools and students were pleased with the programs but lack of funds prevented the continuation of this project.

We have given two grants to the Albuquerque Symphony Orchestra to assist in the production of four youth concerts during the season and for scholarship assistance to students of the University of New Mexico who participate in the concerts.

The Las Cruces Community Theater was granted federal money to enlarge the theater arts program for children of Dona Anna County. The Commission has not received a report on this project.

New Mexico State University Fine Arts Department was given a grant to provide for a professional actor in residence and a high school drama festival, and a visiting professional artist and art exhibits. No reports have been submitted.

The Eastern New Mexico University Drama Department is now preparing for a bi-lingual theater tour to fourteen communities in northern New Mexico in April and May of this year. The school tour is aided by a grant from the Arts Commission.

The Roswell Symphony Orchestra has been granted money to provide an additional subscription concert and youth concert and scholarship assistance to Eastern New Mexico University students who participate in the concerts. No reports have been submitted to the Commission.

The New Mexico Music Educators Association and the New Mexico Arts Commission made it possible for 1300 students to attend the Suzuki Talent Education Concert and Clinic demonstration by ten of the Suzuki students. This demonstration was during the Association's convention last October in Albuquerque. Mr. Suzuki's assistant pointed out that a child learns to speak, not by using formal words, but through the natural method of imitating his mother and other members of his family. By applying listening and imitation at a very young age the Suzuki

approach does produce young violinists who can play, hear and remember music well. This is an exciting and stimulating approach and can be used in all education. Three schools in New Mexico are using the philosophy and many of the techniques of this approach.

The New School for Music Study in Princeton, New Jersey, is an experimental school for students and teachers of piano. Their summer course is designed to bring the New School's practical teaching methods and materials to teachers across the country and Europe. Their instructions include lectures on practical piano pedagogy, presentation of lesson plans and assignments for the beginner through high school, transfer students, theory taught from the keyboard, new teaching materials and analysis of music by Back, Mozart, Hayden, Beethoven, and illustrations of the contemporary composers' mediums. They work with students of all levels to demonstrate these teaching techniques. Their schedule in the U.S.A. has been Chicago, Washington, D. C., San Francisco, and Dallas; and in Europe at the famous Mozarteum in Salzburg. Last August the distinguished faculty presented this course on the campus of Eastern New Mexico University in Portales. The entire project was made possible by a grant from the New Mexico Arts Commission. One hundred and eight teachers and seventeen junior and senior high school students took advantage of this teacher-training program. Other states represented were Nebraska, Texas, Nevada, Arizona, California, Colorado, Oklahoma, North Carolina and Utah.

Piano teachers across the country, who have followed the work the New School is doing, feel that the New School approach holds great promise for the future of the piano educator. Letters from teachers show they are deeply indebted to the New Mexico Arts Commission for making this class possible in the Southwest.

The Commission has much constructive work and many long-term goals for the years ahead. What has been accomplished for the schools only serves as a foundation on which we can build our future efforts.

THE FUTURE OF THE FINE ARTS IN NEW MEXICO SCHOOLS

By Rollie Heltman
Director of Fine Arts
New Mexico State Department of Education

Every culture develops some kind of art -- just as it develops its language. Some primitive cultures had no mythology or religion, but all have some art form -- dance, songs, pictorial design.

Fine arts here intended, is a generic term which includes architecture, dance, drama, literature, music, photography, painting and sculpturing, and may be defined as the practice of creating perceptible forms, expressive of human feeling which may be considered as a part of aesthetic education. The purpose then, of fine arts education can be best understood as a part of the aesthetic education of man, which in turn becomes a part of the education of the whole child.

The emotional, spiritual, social and cultural expressions of man are common denominators of all human beings. Each is in a sense, separate, yet all undeniably contribute in their structure to the revelation of character and personality. If education is interested in the development of the whole person, it must be concerned with these aesthetic qualities of man.

The function of fine arts education in the curriculum should thus be clear as a requirement for the total development of all students. Man must feel as well as think, he must create as well as discover or learn; and as educators, we must cultivate in the child a sensitivity to the world of sound, form, color, emotion, and spiritual empathies, just as intellectually we must make him cognizant of language, symbols and the abstract tools of thought.

As a result of man's interaction, he develops a set of concepts. Through these concepts he learns to know himself and others, through the inter-relationships of the forces affecting his personal development and growth. It is the responsibility of the fine arts education program in the schools to participate in the effort to bring to every child the deepest possible understanding, and realization of his full potential through the following key-concepts as objectives in aesthetic education.

1. Self-expression and emotional well-being.
2. Acquisition of skills as aids to self-expression
3. Development of the use of the imagination

4. Appreciation through participation
5. Realization and knowledge of inter-dependence of people and cultures.
6. Understanding and knowledge of structure and heritage of man's expressions.

Acceptable child growth and development is hardly possible without creative experience. A broad definition of creative experiences may be considered as those experiences the child has, through direct contact with the many things that make up his immediate world, as he grows from infant to adult. He learns what things are through his sense of sight, sound, touch, taste and smell. He learns that some things are hard and some things are soft. Some things are pleasant to the touch because they are warm and smooth. Some things are unpleasant because they are cold, rough or prickly. He automatically reacts to all the sounds around him: loud, soft, swaying, rhythmical. Unconsciously in the language of the emotions he is growing. By tasting, punching, dropping, throwing, squeezing and checking things, he learns what they are and what he can or cannot do with them. As his inner-self speaks, he will reflect and react. Through thousands of experiences of dancing, singing, drawing, creating and practicing his imagination, the child files away in his memory both the things and the results. In time he selects the things and keeps the results according to his needs and desires. The scope of the arts encompasses every phase of human life. The creative manipulations of the elements of the arts provides a means of expression and self-adjustment necessary for the development of good emotional and mental health.

There is a growing notion in the minds of leading educators across the nation to the fact that something has been missing in the educative process in our schools. The great store of knowledge which has accumulated in recent decades has changed our entire world of living, and makes possible the dream of the good life. But our insecure concepts of human relations has created, perhaps our greatest problems for living in the world today. In our rush to cram the great store house of facts into each child, we have so often failed to educate the human individual. We so often forget that human beings have feelings.

Social complexities of our time requires continual re-evaluations of all educational programs in our schools -- to develop emotionally and intellectually well-balanced youngsters and adults is the sum-total of education. Increased pressures for scholastic excellence and individual accomplishment are in themselves justification for art, drama, literature, music, and physical education, to provide release from the pressures of modern society. Indeed, these subjects are more, rather

than less, important today and in the future to the emotional, mental and physical stability of people.

Each child should have the opportunity of learning not only to use his creative ability, but also to appreciate the work of others. Respect for self and for the dignity and worth of all people is an essential quality of good citizenship. Classroom practices which permit the child to express himself and to learn through individual and cooperative art, dance, drama and musical experiences help the child to develop some understanding of the basic principles of democracy.

Through the experiences of self-expression and self-evaluation the child is helped to develop the intellectual, emotional and social qualities of his character and personality. The fine arts program can become an impelling force in the realization of self-confidence, resourcefulness, alertness, personal integrity, eagerness to work, joy in self-realization and assurance of worthwhileness.

The fine arts in the school education process of today lack a strong place in the curriculum. Music and art to often are considered fringe activities, not academic subjects. Their effect is small on all of the students and, therefore, has little carry-over into but a few adult lives. The status of the fine arts in today's curriculum has lost out to the sciences, languages, social studies, etc.

Perhaps some of the reasons for neglect of the arts in today's schools may be that we have not taught the arts as serious subject areas but only as performance areas. For <u>all</u> students we need to consider the history of the arts, the literature of the arts -- the great poems, symphonies, paintings, statues and structures; the science of the arts, of light, color, space, line, theory, behavior of sounds, effects of rhythms and basic architectural principles.

We have been guilty of teaching much that is trivial and nearly useless in the name of the arts. The music marching and parading, halftime shows, contests and competitions have had little to do with the art of music. Art activities such as painting stage scenery and decorating for proms bear little resemblance to art study. Production of third-rate drama for an audience that only wants farce and slapstick falls short of "art". We have not trained the <u>minds</u> or the <u>tastes</u> of our students. We have failed to challenge the able and most serious, and only a small portion of the students have had these bare opprotunities. Why else would students of our generation dress, react, rebel, accept the horrible music, the pop art, etc., as an expression of their life? It must be because we the adults of our generation have not offered something better.

The students, too often, have been left on their own without established values, principles and concepts upon which to make their decisions.

Throughout the past couple of generations, it is with but rare exception that the students of our schools have had an opportunity to experience the broad world of the arts. Only a small portion have had a sampling of the great paintings, of great literature, of great music and few have had the opportunity to learn how these are related to man's development.

Again I say is it any wonder, as to the kind of art, music, dress and group activities so many people turn to, seeking self-determination? What is the answer to this dilemma? Across the country, and in some 20 high schools of our state, there is a conceived idea being carried out for an integration of subject areas dealing with the record of the feelings and expression of man throughout the ages; we call it the Humanities. These ideas are presently designed to integrate the study of music, art, literature, sculpture and architecture and social sciences upon a common ground. Other areas for consideration that will be introduced into such study include the elements of design in shop and home. The goal is to insure that <u>all students</u> receive such experiences.

The students in such allied arts courses will, for the first time since the primary years of their school education, have an opportunity to see themselves more wisely in the design to which their later life may take. They will carry from high school a knowledge and training that will help in decisions with artistic problems, which may range from designing a house and its furnishings, to the choice of music for listening, television programs for watching, books and plays for discussion. We could hope this new approach to education would help him acquire new habits of observation, and the beginning of a set of standards of taste upon which he might build a lifetime of interest in the fine arts.

The visual arts play a tremendous part in the life of the American people. The lives of people of all classes are constantly affected by the works of artists and designers as never before. Cities are being rebuilt by communities who have become alert to the value of good design. It is proving to be sound economics to build shopping centers which are beautiful as well as convenient. Our expanding complex of turnpikes must satisfy an increasingly critical public eye. Cultural centers, public housing, churches, and schools are being constructed in American villages and cities at a rate unimaginable a few decades ago. These new forms are a permanent memorial to the ideals and values of the people they represent, their sensitivity to beauty, their imagination, their vitality, their courage, their sense of security and their integrity. Hard-line

economy in school construction and lavish ostentation in the market place says more than volumes could convey.

Individually, our people have a greater opportunity to exercise choice in the selection of homes, furnishing, automobiles, clothing and a multitude of other luxuries than ever before.

The ever expanding urbanization of our environment is constantly assuming the forms created by the artists and designers for which our industries and communities employ as architects, community planners, clothing designers, commercial artists, landscape architects, and so on infinitum. The products these fashioners of our modern world give us are largely determined by what we as a public will accept, and this is determined by what kind of values we have acquired from the educational program.

Fine arts education, in addition to making aesthetically more discriminating citizens and consumers, extends the potential in each person for a more complete and enriched life by opening up the great body of the world of fine arts to the student as a source of aesthetic enjoyment, and as a means for understanding man in other times and in other places. In addition, a good fine arts and Humanities program will provide many people with a basis for using their leisure time more creatively.

Such a fine arts program will seek to educate toward the following objectives: (1) aesthetic sensitivity, (2) perceptual and visual acuity, (3) creativity and expression, and (4) technical skill development. It will be based upon the interests of the youngsters and tailored to fit their backgrounds, their aspirations and their needs. A breadth of activities will be offered primarily to make it possible for each student to find the medium through which he most effectively can express himself. With a wide variety of media, the teacher guides, instructs, and motivates the students toward as high a level of personal expression and creativity as they are capable of achieving.

What is being done in the areas of fine arts and Humanities education in New Mexico? and in the nation?

In the New Mexico schools I have visited in the past year and a half, I find programs from zero to outstanding. Allow me to present a brief appraisal of these fine arts programs.

The instrumental music education looks like this. There is a band program in almost every high school in the state. Most junior high schools

have a band program but only twenty-three school systems out of ninety have orchestra programs. Most school instrumental programs begin in the fourth or fifth grade and continue through grade twelve. Instrumental music programs are well supported and most instructors are doing an excellent job. However, I am sorry to report that no more than fifteen per cent of the students of the schools of New Mexico have the opportunity to participate in instrumental music.

On the national level, as reported by the American Music Conference, numbers help make a point. Since 1950 the increase in school age musicians (ages 4 to 21) has outstripped the growth of total school enrollment by a five to one ratio. If the present rate of young music makers continues, by 1980, (and that is only twelve years from now) almost half of all students will be playing or learning to play a musical instrument. Approximately twenty-four per cent play or are now learning to play as compared to ten per cent in 1950. New Mexico is behind. I predict the piano, guitar and other folk instruments will also move into the music curriculum of the schools of 1980.

A few more statistics: Last year 1,430,000 guitars were purchased. There are 250 million radios in America with a least a fourth of them in cars. Music-minded Americans bought 850 million dollars in records last year and spent another 730 million dollars on phonographs. Total musical instruments purchased last year amounted to more than 955 million, with pianos leading the field, accounting for some 193 million dollars of the total. These statistics are for the year 1966. There is every indication there has been a very decided increase for the year 1967. If the statistics present any indication for the future, it seems to me that instrumental music will be demanding more time, space and attention in the school curriculum.

Vocal music is reaching a larger proportion of all the students than instrumental music, in the schools of New Mexico. Nearly every elementary school child receives <u>some</u> singing experience and some general music understanding and knowledge. However, after the sixth grade, only some fifteen to eighteen per cent have the opportunity to continue any vocal experience. For most children in New Mexico, the sixth grade is their last formal musical experience. I think they are being short changed.

What about the visual and graphic arts? In New Mexico there are very few education specialists in the elementary schools. Some elementary school classroom teachers are providing wonderful opportunities for children to practice their imagination, through many varied experiences of the visual arts. But far too many children find their creative art experiences limited to filling in ditto patterns and lines. There are several very

good art programs in the schools of New Mexico, but by and large the majority of the students are receiving less than they are entitled to in art experience.

Following the pattern of music, the public is buying art reproductions and all kinds of art materials, from painting-by-numbers to creative sand painting, in volume never dreamed of before. New processes of reproduction of the great works of art have made them available so anyone may have a beautiful art work in his home. There has been a tremendous gain in the sales of art materials for the amateur. True, this great interest for art may be for adults, but when the bug has bitten they become great enthusiasts for such activity. Some examples come to mind. Former President Dwight D. Eisenhower took up painting. He became an excellent artist! He said it gave him insights to humanity he had never had before. Another great statesman of our time, Winston Churchill, spent quite a bit of time painting. He said that it gave him time to think.

Since the days of President Roosevelt, the federal government has had much activity in the arts, and as a culmination of these activities, Congress in 1965, enacted legislation that established the Foundation for the Arts and Humanities. This has given even greater emphasis to the arts in American life.

In order to meet the demands for a broader arts and Humanities program in the public schools, institutions responsible for teacher preparation need to re-examine and change their curriculum in these areas. The average first-year teacher feels very inadequate in either music or art because of their own lack of background, and this is where the college program has responsibility. Schools are changing and the teachers should be able to make the total educational process a vital part of the lives of the students.

In today's rapidly changing world there isn't time for the students to learn through dull repetitious drill processes. Education should be a challenging situation -- awaking the imagination of the child through the development of an awareness that the school situation is opening doors for gaining knowledge in all areas.

The development of an arts and Humanities program in our schools for all students of the future is easy if there is a desire on the part of the school administration and interested teachers with basic knowledge, intelligent preparation and the creative approach to learning. Whether it is math, science, reading, art, music, literature or dance and drama, students, regardless of economic level or

background, will find that learning is fun!

It seems to me that the children in the schools of New Mexico in the future will be spending much time in the arts, which will bring a new dimension to the education program: enlarging the personal dimension of feeling, sensitivity, imagination and expression. The visual arts specifically seek to involve the student in perceiving the world he lives in, reacting to things he sees and feels and interpreting his emotions, feelings and insights based upon values acquired through a variety of human experiences in art, dance, drama, music and literature.

The fine arts education program of the future must emphasize the ability to make qualitative judgements at all educational levels, and contribute to each citizen's capability to assume his share of responsibility for the improvement of the aesthetic dimension of both personal and community environments. This capability is important to a humane existence, and is particularly important at this time of rapid economic and population growth.

The kind of human education for the future is up to you ladies and gentlemen. You are the leaders in the instructional programs of the schools of New Mexico. Your leadership, encouragement, and support for implementing educational programs will in a large measure determine the course of human development of the future.

Although the sciences provide the means through which man may achieve survival, the <u>arts</u> and <u>Humanities</u> make survival worthwhile.

THE CONFERENCE IN REVIEW

By Patrick D. Lynch
Project Director, Educational Services Center

The fact that a directors of instruction conference would have been devoted to the role of fine arts in the school program represents a great gain for the comprehensiveness of our curricula in New Mexico in the past few years. The impact of Title I, ESEA, funds upon curricula has obviously been a major contribution to this gain. The vision of public school educators has been widened and has now created a program of much greater scope and richness of content.

Rather than summarize all of the presentation, I will highlight a few major trends which contributed to this conference's theme. Mr. Saunders stated that the theme was to focus upon the "inner man." Dean Roush illustrated two views of the fine arts in general education: one of which is primarily a presentation of ideas about art to the student and largely an intellectual process, while the other requires doing as well as hearing and seeing. The second requires re-creating reality and involves more of man than the first. These two presentations laid the groundwork of the conference.

Mr. Prigmore's model of fine arts in the curriculum created a way of looking at the role of fine arts throughout the entire curruculum. It also allows analysis of and prediction of the consequences of fine arts as they are used in curricula. The model put to work Dean Roush's dichotomy in a clear way.

Estimating the worth of some present practices was the role of Mr. Randall and Mr. Tross who both scored many of the supposed values of marching bands. Their evaluations of aesthetic, intellectual, and motor dimensions of the marching band were pointed, daring, and very useful. Mrs. Keeley's suggestions on the content of crafts programs alone made the entire conference worthwhile.

Certain themes appeared to this observer to recur in or underlie all the presentations. To me first and most important is the unity of man's experience. Gilson has called this the "Unity of Philosophical Experience." Art is one of the reflections of reality as is science. Art is reflected variously through man's experience as Prigmore illustrated, and we ignore this reflection at the risk of cutting reality short. If we pay heed to man's aesthetic experiences in literature and the social studies, we enlarge the human capacity to perceive and grow. Art and science are not at variance but can be "interfaced" to use the

newest jargon. Art shines through science if that science is honest and serves man rather than some lower order of reality. Scientific knowledge helps art by enlarging its technical power. It also gives joy by revealing the greatness of the human mind at work in determining forms.

Another way to present the idea of unity of experience is wholeness of man. Man without aesthetic experience is incomplete. If students are not encouraged to feel as well as think through reality they miss one of man's essential dimensions. The speakers emphasized in many ways the need of schools to help students experience, to recreate the world in their own image, even if this means messy, noisy classrooms as Mrs. Keely so forcefully pointed out. Children have their own beautiful models of reality which need encouragement toward acting out. They need the freedom to express these models, regardless of their nonconformity to the models of adults. Freedom of expression elicits beauty of expression.

The unity of technique (again, science) and expression of models (art in concept) requires conscious guidance. As children mature their models become more complex and correspondingly require more complex technique.

A second and most heartening theme underlying the presentations was the philosophy of personal involvement in the fine arts and crafts. Beholding is not enough, but creating is a higher order activity. Art is everyone's concern and business. If it is not, as it is not for most people in 1968, we have the spectacle of inhuman structures designed as monuments to architects rather than designed for human beings in which they must live and work. If the school allows the student to create and change his environment, perhaps as adults they will demand a better environment of the planners and builders. If human beings can become knowledgeable through experience they can feel confident enough to build a more pleasing environment. If art is everyone's business and not just that of the professional artist, then art will cease to be mere adornment tacked and plastered on after the essential decisions have been made. Art must play a role at the beginning of the design process, not at the end. If only professional artists "know" art, then they cease to be relevant and helpful to us. They can then, as they are largely today, only slightly ameliorate an increasingly hideous environment.

In New Mexico we have better models of every man as artist in our Pueblo communities. As some of the speakers pointed out other cultural groups can serve for us as models of how every man must trust himself to be a creator. We must not leave the joy and excitement of creation only to the architects (who do not know how to serve man well) and to the artists who only adorn here and there. Art is too important and too much fun to be left to them -- let's try to get children in on the fun now.